

GARDINER:

MCM A "SAFE PARTY"

by Daniel Boyer

Since its inception, the Montreal Citizens' Movement has suffered from a "split personality" due to the pressures of electoral politics and the need to provide a socialist form of urban development.

Speaking on MCM's participation in the parliamentary process, councillor John Gardiner stressed that electoralism has to be integrated within "a process of education." He warned that without a "strong, non-electoralist base" an MCM victory at the polls would prove "hollow."

Gardiner explained MCM's impotence at enacting effective reforms without a "strong politicized base." Presently, the balance of power within the MCM has shifted in favour of the electoral process, according to Gardiner. He mused on MCM becoming a "safe party" and he noted that councillors elected in 1974 had come to "personify MCM."

However, Gardiner conceded that MCM has been involved in some important extraparliamentary work since its founding and he pointed to the Clermont Motors housing struggle and reduced fares for senior citizens as MCM projects and added that work had

"been sporadic" in that direction.

Gardiner blamed a lack of commitment on the part of many MCM members coupled with Party exposure to "opportunists and dilettantes," making the decaying process inevitable within the MCM.

Urban sociologist Stephen Schechter also addressed the question of urban politics. According to Schechter, municipal authorities "streamline the city for the profit of corporate capital." He added that people were "atomized" when they moved to suburbs and stressed the qualitative difference between food coops and large chain grocery stores. Patterns of interaction are different within shopping centres and traditional stores, Schechter said. However, in a swift aside, he warned of the dangers of romanticizing traditional stores.

Schechter stressed the need for a redefinition of struggles at the urban level, adding that the emphasis made by Marxist-Leninists on the "Principal Contradiction" was out of date. Struggles have to be waged "Within the context as to where people's heads are at now," he concluded.

McGillDaily

Thursday, February 16, 1978

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3 Cents



Engineering Rip-Off Week is now with us. Lock all doors and windows.

EUS Rep:

Quits amid controversy

by Ellen McKeough

Bernard Fried, Engineering representative on Council, has tendered his resignation to the Engineering Undergraduate Society (EUS) executive. In a statement to the Daily, EUS President David Simpson said Fried resigned because of the manner in which the Executive

Committee resolved the "Daily Crisis". According to Simpson, Fried felt that the decision of the Executive contradicted the spirit expressed by the Students' Council at their February 6 meeting."

At the February 6 meeting of Council, a \$5000 "no controls" budget for the Daily was

defeated. Council subsequently passed a motion requesting the Daily to submit three budgets based on publishing two, three and four times a week to either Council or the Executive Committee. None of the budgets were to exceed \$5000. The Daily submitted the three budgets to the Executive, and informed the Executive that the Daily would refuse the Executive's offer if it opted for the two or three times weekly budget. The Executive chose the four times weekly budget.

Exec member Fred McMahon (VP Internal) said it would be "a pity" to lose a councillor of great expertise at this time of year, when Council is involved in formulating constitutional changes. McMahon pointed out that the Exec was clearly operating within Council's motion. McMahon further stated that the Executive cannot "be a psychiatrist. We had to go by what was actually passed, we couldn't rely on psychic feelings."

Simpson has not yet accepted Fried's resignation. He and Fried will hold further discussions. According to EUS Treasurer François Bruley, there will not be a by-election to fill the vacant council seat if Fried does resign. There are two more Council meetings slated for this semester. Bruley says that the Engineering Faculty will send someone as an observer to the last two meetings.

Fried was not available for comment.

Constitutional changes coming

by Ellen McKeough

Student councillors are pondering several proposed constitutional changes to be voted on at the March 1 Council meeting.

The major changes include direct election of the President and VPs Internal and External by the student body. The VP University Affairs and the Treasurer would still be appointed by Council. Under the present constitution, all five of the above mentioned positions are elected by councillors.

Proposed constitutional changes would put the final authority on matters concerning the management of the University Centre in Council's hands. That authority would be subject to whatever agreements Council has with the University, which helps pay for the upkeep of the Union.

The current Executive Committee is made up of the President, Treasurer, Executive Director (non-voting), and three Councillors-at-large. This year the three Councillors-at-large

were the VPs Internal, External and University Affairs. The proposed constitutional changes would ensure that the VPs were automatically Executive members.

Currently, there is no means of impeaching any councillor or committee member. A formula for impeaching councillors, Executive Committee members and the Executive Director is included in the proposals. If the President is impeached or resigns, the VP Internal and the the VP External would assume

the duties of the President until a by-election is held. However such a by-election would only be held if the Council considered it necessary.

The positions of Ombudsman and Council speaker would be created under the changes.

CUP-PEN

All those attending this weekend's regional will meet tonight at 8. This regional will last two days and there is something in it for all. PEN's journalism camp will also be discussed as we have to soon decide who is going. Slug it out!

Staff Meeting

"We search through history in order to trace its spirit and only come up with genetic codes and other Darwinian obnoxious aberrations."

Lysenko

There will be a meeting of the realpolitik bureau to discuss *geschlechts-faschismus* at 11 pm. Attend lest you be purged.

Plumbers celebrate week

by Julie Chow

Engineers were celebrating Engineering Week in Gertrude's last night. The party was preceded by a Song Show, with the first prize going to a belly dancing act by women Mining students. According to one engineer, the Nurses also had a "good act," during which the audience kept insisting that they "take it all off".

The Engineers livened up

Gertrude's with dancing and singing. "We all have hoarse throats from singing perverted songs," said one slightly drunk Engineer.

The rowdiest group was the Metallurgical Engineers, with the Miners coming in second. The mood was one of fun and gaiety and the free-flowing beer contributed to the high spirits. "This is a definite improvement

for Gertrude's," said Rosemary Kitching, President of the Undergraduate Metallurgical Engineers. "Gertrude's has never been swinging like this before."

Engineering Week will end with a bang Friday night, when there will be a Pub Night in McConnell Engineering. Other events slated for Thursday and Friday include three-legged races and pillow fights.

Today

Caribbean Students' Society:

Faith Jones, chairperson of Peace Action Centre of Jamaica will speak tonight at 7 pm in the ISA office (Union Basement) on "Recent Political Developments in Jamaica". She also runs a school in one of the poorer regions and will probably speak on the difficulties associated with it.

Committee to Nominate a Principal:

Students who have submitted an application to sit on this committee are asked to contact Ms. Despres (392-8967) in the Students' Society Office as soon as possible to arrange an interview.

Old McGill '78:

There will be a meeting of the Yearbook staff tonight at 7:30 pm in the Old McGill office, B-18 in the Student Union basement.

Economics Students' Association:

William Krehm, noted author of a number of books on economic problems will speak about "The Dynamics of Economic Breakdown" at noon in Leacock 210.

Community McGill:

Montreal is a friendly city, but for the old, the sick, the handicapped and the underprivileged it can be a lonely and frightening place. Help someone to make the most of life in this city — be a volunteer. Drop by the Community McGill office in room 408 of the Union Building or call us at 392-8937.

Marxian seminar (con't):

Professor Skouky Rowels, Urban Planning, University of Toronto, discusses "Whether Geography is an Issue in Urban Geography", Burnside Hall, room 305, 11 am to 1 pm.

ASUS:

Undergraduate Library Advisory Committee needs three undergraduate students to attend meetings 3 or 4 times per semester for decisions on

library policy. Sign up in ASUS office, B16.

Faculty of Music free concerts:
Recital Room C209, 1 pm: Music for Flute and Guitar. Glendon Diener, guitar, Angela Knock, flute. Works by Gulliani, Bach, Brindle and Diener.
Recital Room C209, 8:30 pm: Peter Flamer and Henry Renglich, pianists, students of Charles Reiner. Works by Beethoven, Chopin, Kayser, Brahms and Mozart.

McGill Film Society:

Tonight, DODES KA-DEN, a Japanese film with English subtitles, by Akira Kurosawa, at 7 and 9:30 pm in FDAA. Admission: 75c. Don't let the seemingly unpronounceable title keep you away from an excellent film.

Protest slaughter of rats:

MBSU-Greenpeace Nature Film Series. First film, "Ratopolls," will be shown at noon in the Stewart Biology Building, room S1/3. All welcome. Free admission.

Co-ed Residence Pub:

The DETOUR will be open again

tonight from 10 pm to 1:30 am in Bishop Mountain Hall to all those in a mood for revelry. Come up and drink, dance and munch out!

Savoy Society:

Rehearsal with Wanda tonight in Union 302. Women at 7:30, men at 8 pm.

"Wilhelm Reich, bio-energy and folk-healing practices":

Dr. Bernard Grad, a biological researcher at the Gerontological Unit of the Allan Memorial Institute, will give a presentation from 3-5 pm in Stewart S1/3. Free admission. Sponsored by the Psychology Students' Association and the Debating Union.

Frankfurter Allgemeine

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Ballroom

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CALL FOR NOMINATIONS
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TO NOMINATE A PRINCIPAL

Two representatives (and two alternates) are needed to represent the full-time non-academic staff on the Statutory Committee to Nominate a Principal. The work involved will be intensive and time-consuming.

Official nomination forms may be obtained from the University Secretariat, Room 608, F. Cyril James (Administration) Building (392-5357) between 9 am and 5 pm or from the MUNASA Office, 3495 Peel Street (392-4861) between 10 am and 2 pm.

Nominations must be submitted to the University Secretariat by 12:00 noon of Wednesday, February 22nd, 1978.

McGill Film Society Presents:



Thurs. Feb. 16

DODES 'KA-DEN

7:00 & 9:30 FDA 75 cents

Fri. Feb. 17

Woody Allen's

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7:00 & 9:30 1-132 \$1.00

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YOUR DATE OF DEPARTURE TO LONDON AND ATHENS

LONDON Saturday night from Mirabel to London (Gatwick)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	43 days	57 days	71 days		
April 22	May 07	May 14	May 21	June 04	June 18	—	Mar. 08	\$299
April 29	May 14	May 21	May 28	June 11	June 25	—	Mar. 15	\$299
May 06	May 21	May 28	June 04	June 18	July 02	—	Mar. 22	\$319
May 13	May 28	June 04	June 11	June 25	July 09	—	Mar. 29	\$319
May 20	June 04	June 11	June 18	July 02	July 16	—	Apr. 05	\$339
May 27	June 11	June 18	June 25	July 09	July 23	—	Apr. 12	\$339
June 03	June 18	June 25	July 02	July 16	July 30	—	Apr. 19	\$349
June 10	June 25	July 02	July 09	July 23	Aug. 06	—	Apr. 26	\$369
June 17	July 02	July 09	July 16	July 30	Aug. 13	—	May 03	\$379
June 24	July 09	July 16	July 23	Aug. 06	Aug. 20	—	May 10	\$399
July 01	July 16	July 23	July 30	Aug. 13	Aug. 27	—	May 17	\$419
July 08	July 23	July 30	Aug. 06	Aug. 20	Sept. 03	—	May 24	\$419
July 15	July 30	Aug. 06	Aug. 13	Aug. 27	Sept. 10	—	May 31	\$419
July 22	Aug. 06	Aug. 13	Aug. 20	Sept. 03	Sept. 17	—	June 07	\$419
July 29	Aug. 13	Aug. 20	Aug. 27	—	—	—	June 14	\$419
Aug. 05	—	—	—	Sept. 10	Sept. 24	—	June 14	\$419
Aug. 12	Aug. 20	Aug. 27	Sept. 03	Sept. 17	Sept. 01	—	June 21	\$379
Aug. 19	Aug. 27	Sept. 03	Sept. 10	Sept. 24	Oct. 08	—	June 28	\$379
Aug. 26	Sept. 03	Sept. 10	Sept. 17	Oct. 01	Oct. 15	—	July 05	\$349
Sept. 02	Sept. 10	Sept. 17	Sept. 24	Oct. 08	Oct. 22	—	July 12	\$349
Sept. 09	Sept. 17	Sept. 24	Oct. 01	Oct. 15	Oct. 29	—	July 19	\$329
Sept. 16	Sept. 24	Oct. 01	Oct. 08	Oct. 22	Nov. 05	—	July 26	\$329
Sept. 23	Oct. 01	Oct. 08	Oct. 15	Oct. 29	—	—	Aug. 02	\$329
Sept. 30	Oct. 08	Oct. 15	Oct. 22	Nov. 05	—	—	Aug. 09	\$329
Oct. 07	Oct. 15	Oct. 22	Oct. 29	—	—	—	Aug. 16	\$319
Oct. 14	Oct. 22	Oct. 29	—	—	—	—	Aug. 23	\$299
Oct. 21	Oct. 29	Nov. 05	—	—	—	—	Aug. 30	\$299
	Nov. 05	—	—	—	—	—	Sept. 06	\$299

ATHENS Tuesday night from Mirabel to Athens (Central)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	36 days	43 days	57 days		
May 16	May 31	June 07	June 14	June 21	June 28	July 12	Apr. 01	\$499
May 23	June 07	June 14	June 21	June 28	July 05	July 19	Apr. 08	\$499
May 30	June 14	June 21	June 28	July 05	July 12	July 26	Apr. 15	\$499
June 06	June 21	June 28	July 05	July 12	July 19	Aug. 02	Apr. 22	\$499
June 13	June 28	July 05	July 12	July 19	July 26	Aug. 09	Apr. 29	\$499
June 20	July 05	July 12	July 19	July 26	Aug. 02	Aug. 16	May 06	\$549
June 27	July 12	July 19	July 26	Aug. 02	Aug. 09	Aug. 23	May 13	\$549
July 04	July 19	July 26	Aug. 02	Aug. 09	Aug. 16	Aug. 30	May 20	\$549
July 11	July 26	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Sept. 06	May 27	\$549
July 18	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 13	June 03	\$549
July 25	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 20	June 10	\$549
Aug. 01	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 13	Sept. 27	June 17	\$549
Aug. 08	Aug. 23	Aug. 30	Sept. 06	—	—	—	—	\$549
Aug. 15	—	—	—	Sept. 13	Sept. 20	Oct. 04	June 24	\$549
Aug. 22	Aug. 30	Sept. 06	—	—	—	—	July 01	\$549
Aug. 29	—	—	Sept. 13	Sept. 20	Sept. 27	Oct. 11	July 08	\$549
Sept. 05	Sept. 06	Sept. 13	Sept. 20	Sept. 27	Oct. 04	Oct. 18	July 15	\$549
Sept. 12	Sept. 13	Sept. 20	Sept. 27	Oct. 04	Oct. 11	Oct. 25	July 22	\$499
Sept. 19	Sept. 20	Sept. 27	Oct. 04	Oct. 11	Oct. 18	Nov. 01	July 29	\$499
Sept. 26	Sept. 27	Oct. 04	Oct. 11	Oct. 18	Oct. 25	Nov. 08	Aug. 05	\$499
Oct. 03	Oct. 04	Oct. 11	Oct. 18	Oct. 25	Nov. 01	—	Aug. 12	\$499
Oct. 10	Oct. 11	Oct. 18	Oct. 25	Nov. 01	Nov. 08	—	Aug. 19	\$469
Oct. 17	Oct. 18	Oct. 25	Nov. 01	Nov. 08	—	—	Aug. 26	\$469
	Oct. 25	Nov. 01	Nov. 08	—	—	—	Sept. 02	\$469

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July: 3-6-8-12-15-17-21-24-26-30
August: 2-4-8-11-13-17-20-22-26-29-31
September: 4

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The Weekly



Approaches to Modern Dance

by Joan Yanofsky

The scene is the Maxwell Cummings Auditorium of the Montreal Museum of Fine Arts, where the final rehearsals for "An Evening of Contemporary Dance" are taking place. This project, coordinated by dancer Dena Davida, seeks to bring together individuals and groups from Montreal and Quebec City, people who are practitioners of the art of modern dance. This is the first time that such an event is taking place in Montreal.

Sandwiched between the rehearsals of the various works, I am able to speak briefly to several of those participating in the project, and to get a glimpse of their particular ideas and approaches to modern dance.

Louise Gauvreau has been studying dance for 20 years, mostly at Les Grands Ballets Canadiens, where she also taught for a period of eight years. Presently, she teaches at Collège Bois de Boulogne. All of her experiments in choreography have involved students rather than professional dancers, and Louise finds working with students rewarding because "they don't have preconceptions. They want to try everything." To Louise, choreography is a "bringing together of music, costume, decors and lighting. Choreography needs all of these elements."

"Fonogrammi", Gauvreau's contribution to the evening, consists of six female dancers (students at the college) performing angular, frequently gymnastic-like movements. The dance movements, combined with the white flowing robes that the dancers wear, the haunting music of Penderecki and the shadow patterns created by the use of flashlights, are startling and striking. Even so, "Fonogrammi" is one of the more familiar works to be presented—familiar in the sense that it uses the traditional elements of music, costume, and lighting to create a mood.

Choreographer Edouard Lock has without qualms dispensed with at least one of these traditional elements—music. "It used to be that the dance was dependent on the composer and had no life of its own outside of the musical composition. Music is a separate entity but dance has been an extension of it," he says. He may employ music one day if he could work together with the composer. But for now, Edouard is concentrating on another idea—that of dance providing an "action-reaction environment." The work he has conceived for this evening, entitled "A Solo Dance for Danielle Tardiff by Edouard Lock", is a semi-improvisational work.

Lock has choreographed the outline of the dance—he has set up the position of the dancer and the majority of the dynamics. But dancer Tardiff is free to add subtleties of her own.

Choreographer and dancer influence one another. Lock says that the steps he has formulated were particularly suited to Danielle Tardiff, and that had he been working with another dancer, the results would have been entirely different. At the same time the dancer leaves her mark upon the choreography. Thus there is an "action-reaction" between the creator and interpreter.

The intimacy of the surroundings will doubtless enhance the action-reaction environment.

Diane Thibodeau and Barbara Scales in their respective dances also explore the possibilities of improvisation; but unlike Edouard Lock, they are the performers as well as the choreographers. Fundamentally their works are similar. Both have live musicians improvising with them on stage, as such there is a constant feedback between musician and dancer/choreographer. The differences arise from the dancers' individual personalities as well

modern music, she replied: "Modern dance is more natural to me. Classical ballet helps one's self-discipline but modern dance is more fully expressive, and more exploratory." Improvisation is a constant source of excitement to her, though she concedes that at times the results will be only "so-so." Currently teaching dance at l'Université Laval, and as the director and founder of L'Entrechat, a school in Quebec City, she has, unfortunately, had little time to dance these days.

Scales' roots lie in modern dance, which she has been studying since she was six. She is a philosophy student at McGill, and as in the case of Diane Thibodeau, limitations are imposed on the amount of time she can spend dancing and conceiving new works. Happily, both women are able to make a valuable contribution to the evening of contemporary dance.

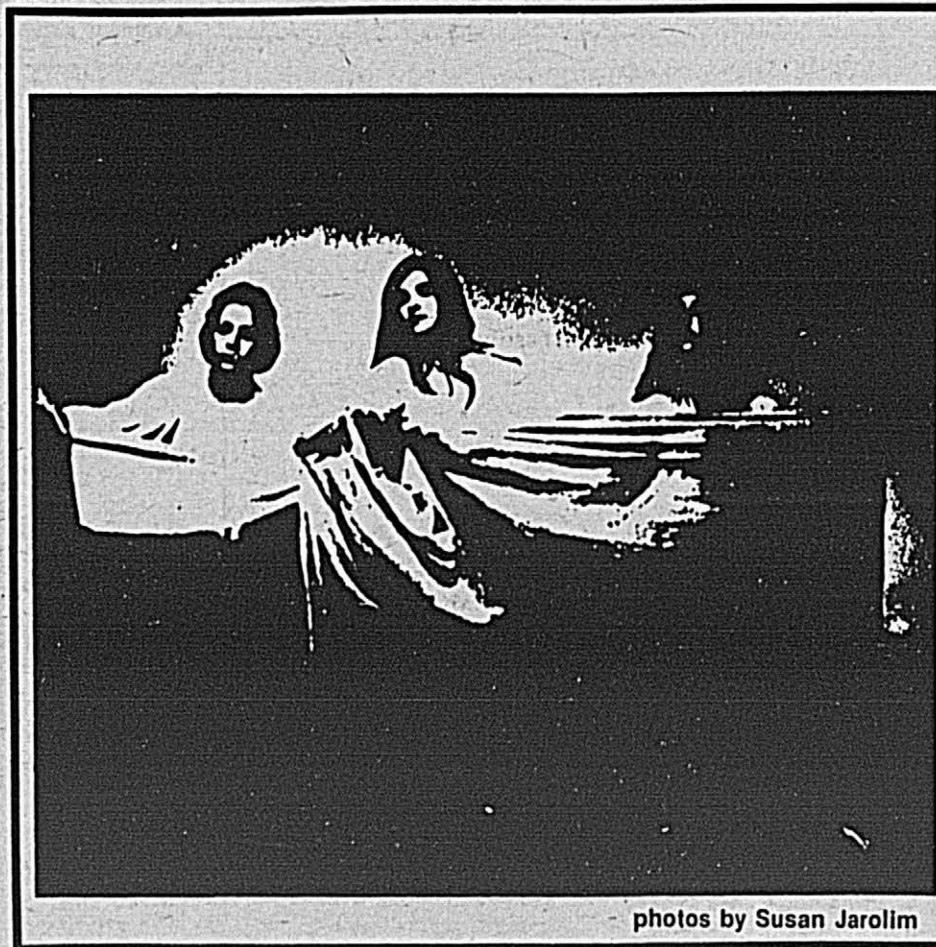
Improvisation is also Vicki Tansey's main mode of expression, but unlike the other dancers, she works completely on her own. She decided to "start listening to myself," as she puts it. She works within some sort of structure—in this case, "the structure is the evening. I'm improvising with the materials here and I'm working off the other dancers."

So she does. In one of her pieces a television set will serve as her inspiration. She will improvise movements on the basis of whatever happened to be on TV, at that moment. Other improvisations will serve as links between the other dancers' performances. Watching her in rehearsal I felt that she displayed fine stage presence, a sense of humour, and inventiveness. This inventiveness also manifests itself in her "danced paintings", in which her feet, covered with paint, dance upon the canvas and leave a permanent record of her movements. "This is different, dynamic. The energy is visible on the canvas," she says.

Although her training has been, by and large, conventional, with elements of jazz, classical and modern dance music combined, Vicki Tansey has developed a refreshingly individualistic approach to modern dance.

The potential for humour in dance is also explored by Sari Hornstein who has choreographed a whimsical piece "Fast Forward" to the music of Bach's French Suite No. 4. For those who think that Baroque music lends itself only to courtly dancing, "Fast Forward" will prove surprising. Sari has used the Charleston and Chaplinesque move-

continued on next page...



photos by Susan Jarolim

There is also an action-reaction between the audience and the dancer. The exact form the dance will take depends upon Tardiff's feelings at that moment, influenced profoundly by audience reaction to her. "In this way the audience becomes part of the performance," says Lock.

Lock, who is resident choreographer at the Compagnie Nouvel Aire, is presently creating a work for Les Grands Ballets Canadiens which will be "an intimate piece, probably to be performed in studios and workshops."

as from the music to which they dance. Thibodeau's dancing is, in this work, influenced by a recorder and a drum. She captures the lyricism of the recorder and then the sharpness of the drum beat. Scales is more dramatic, particularly in the first part of her composition. Musician Bob Callaghan plays the saxophone, and he and Scales create a sensuous, almost jazzy mood.

Thibodeau's background is very diverse. She has studied classical ballet, modern, jazz and folk dancing. When asked what originally attracted her to

Dance...

continued from page four

ments, and they fit in beautifully with the score. Despite a thoroughly modern dance training in both Montreal and New York, Sari considers that Fred Astaire and Charlie Chaplin have had a marked influence upon the way she approaches dance. "They're brilliant, and they have a sense of their own," says Sari, whose own choreography seems to possess these qualities.

Finally, the range of modern dance seems to be so expansive as to include even non-dancers. Two drama students at the l'Université du Québec à Montreal, Luana Santini and Michel Lamothe, perform in a work entitled 'Caemos', choreographed by their teacher, Françoise Riopelle. Ms. Riopelle, who, incidentally, was one of the pioneers of modern dance in Montreal, told me that this work is about obsessions. "It was inspired by the psychological situation, with each performer involved in themselves." For most of the work, Santini paces the



stage in a triangular pattern, while Lamothe walks in square formations. Each stares directly ahead, never acknowledging the other's presence. "The work is highly structured but there is a bit of freedom within it for the two performers," continues Ms. Riopelle. "The freedom comes in that the performers can work up to a certain level of emotion, strength, energy and sound, stimulated by the rhythm of their bare feet on the floor." Although Ms. Riopelle says this is the first time that she has not employed a score as such, the pounding of the bare feet on the floor proves highly effective, particularly when it works itself up to a frenetic pace.

In general, Ms. Riopelle's approach to modern dance has been diverse. In 1963 she choreographed a work for TV entitled "Available Forms", which she still considers the most interesting work she's done. She also directed Stravinsky's "L'Histoire du Soldat" and had it staged in a park, but found that rather than increasing choreographic possibilities, the grass surface limited

the dancers' movements. Yet, she does not voice a preference for any one of the media, saying only that they are "very different."

Whatever the critical reaction to this Evening of Contemporary Dance will be, hopefully more such evenings will be organized in the future. They are showcases for established as well as up-and-coming talent, and benefit performers and audiences alike.

The Producers

Chris Pomiecko
Gigi von Rosenberg
Harvey Kader
Bruce Stark
Gail Heimann

Marcie Plotnik



Daily Classified

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organizations).

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LOST

Yamaha flute. Taken from S.B.B. Basement Cafeteria, Thursday, Feb. 9th. Reward offered for its return to Susan. 481-8215.

Beige leather wallet in S.B.B. library 2 weeks ago. Designed motif, I.D. cards in the name M. Del Maestro. If found, call Marisa, 323-0433, after 7 pm.

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Snow Films

by Robert Rayher

Tuesday night, the 14th, **Cinéma Parallèle** (3682 St. Laurent Blvd.) had a screening of three films by Toronto artist Michael Snow. The program will be repeated Friday night at 8:30 and Saturday at 10:30. Although the films screened, **Standard Time**, **One Second In Montreal** and **Wavelength**, were all good, some viewers were put off by the first two films, and only realized Snow's brilliance upon seeing **Wavelength**.

Standard Time (1967, 8 min) is a slight and sound tour of a living/bed-room; exploring the room in long pans with a camera and exploring the range of volume, and finally the tuning of a radio. At certain points the effects of the faster pans become extraordinary due to the mechanism of film. Each frame is like one still in a series of still photos, each taken at a slightly different angle, giving the effect of a strobe. **Standard Time** is worth seeing just to investigate how one views film.

One Second In Montreal "is a film without any motion or sound at all. It's about actual time and metaphorical time." (**Cinéma Parallèle** notes) that is to say, it is made up entirely of shots of stills taken in Montreal, which "just sit there on the screen". Each still is held for a different period of time, and though one may at first find the black and white stills "boring" one soon becomes very involved in creating rules for viewing them and their internal struc-

ture, and one has to come to terms with guessing how long each still will be held. **One Second In Montreal** is a real teasing film, well worth its 18 minute length.

Lastly, **Wavelength**, (1967, 45 min) is one of Snow's most famous films, and one of the best films of the sixties. The film is a continuous zoom through a New York City loft, where very few "events" occur. **Wavelength** is concerned with motion and statics, and time. The viewer has the opportunity of trying to predict the film's form and resolution while watching it, and yet will always be awed by the ending. All at **Cinéma Parallèle**, 3682 St. Laurent Blvd.

Coming Events:

Thurs. 16 (tonight) 8:30 **Le Sang D'un Poète** by Jean Cocteau
Fri. 17 8:30 Michael Snow films (see article above)

10:30 Ed Emshwiller's **Thanatopsis**, **Chrysalis** and **Relativity**
12:30 **Mon Bout du Monde** by Carrière, Chazel, Girard & Sabourin, and **Chissibi la Mort d'un Fleuve** by Fournier & Richardson

Sat 18 8:30 Ed Emshwiller
10:30 Michael Snow
12:30 **Mon Bout du Monde** etc.

Sun. 19 2:30 Jean Cocteau
8:30 **Mon Bout du Monde** etc
Mon. 20 8:30 Shuji Terayama: **Empereur Tomato Ketchup** & Jean Vigo: **Zero for Conduct**
Tues. 21 8:30 Paul Sharits; **Piece Mandala / End War** & T.O.U.C.H.I.N.G., Scott

Bartlett: **Moon 69**; Pat O'Neill: **The Last of the Persimmons**, **Easyout** & **Saugus Series**
Wed. 22 8:30 Nicole Lavallée: **Conditionnement**, Charles Blamé: "Vanier"

Thurs. 23 8:30 Bob Cowan: **Alone**, **100 Chinese Opera Masks**, **Riverwindows**, **Earth-song** & **Soul Freeze**.

Fri. 24 8:30 Paul Sharits etc.

10:30 Nicole Lavallée etc.

12:30 Bob Cowan

Sat. 25 8:30 Nicole Lavallée etc.

10:30 Paul Sharits etc.

12:30 Shuji Terayama, Jean Vigo

Sun. 26. 2:30 Bob Cowan

8:30 Shuji Terayama etc.

At FDAA

Mon. 20 T.O.U.C.H.I.N.G by Paul Sharits 3 pm.

Life in the Heap

by Kerrie Harvey and Steve Eisenburg

"Clickety-clack clickety clack clickety-clack" — no, it's not just the sound of the film wrestling its way through the projector. This week it's also the name of the film running through. **Clickety-clack** is the English translation of **DODES KA-DEN**, the first colour movie by Japan's foremost director.

In this 1970 film, Aikira Kurosawa (who also directed **Redbeard**, **The Seven Samurai**, and **Throne of Blood**), explores the tactile quality of the interaction of colour, mind, and eye. Kurosawa uses colour not only as a means of description, but also as a means of articulation. For the most part, the colour is employed in a naturalistic fashion, which makes the departures from a technicolour reality all the more effective. For example, the bizarre red and green sequence that accentuates the poisoning of a main character is poetic only because

of the striking contrast with the "normal" colouring of the film.

Imagery is also a crucial element in a Kurosawa film. Although the images in **Dodes Ka-den** are somewhat overworked, they nonetheless seem to have a fresh vitality about them, perhaps as a result of the added enthusiasm a director would naturally have for his first colour feature.

Dodes Ka-den is in essence the story of "life in a garbage heap". The characters live in Shanty-town, a real wreck of a place indeed. Only the audience's conscious awareness of the fact that they are watching a film invests the piece with any meaning or significance. This is the major trick of the film, and it perfectly illustrates the magic ability of the cinema to glamourize even the most mundane of existences by the mere application of its attentions. The knowledge that this existence is being filmed immediately gives the audience enough distance to pull back to the point where they can become truly involved with the characterization.

Worth noting is that the film stars Toshiro Mifune, Japan's most highly-acclaimed living actor. The film will be shown at 7 & 9:30, in FDAA tonight. There are English subtitles.

Also this week is **The Front**, directed by Martin Ritt, and starring Woody Allen. This is "a Woody Allen picture with a pitch": it deals with the evils of McCarthyism as well as with the standard Diane Keaton. Showings at 7 pm & 9:30, Friday 17 Feb. in Leacock 132.

In the Groove: Garfield & Saturday



Garfield, a "seven-man rock"

By Ronnie Wigdor and Harvey Kader

Garfield, a progressive rock ensemble from Toronto, will be performing in the first of CHOM's Premier Concerts. The show is slated for Saturday, February 18th at Le Plateau Hall.

The seven-man rock mini-orchestra, assembled in 1971, took many years to establish any kind of following, due to the band's insistence upon composing and producing their unique brand of material, and not relying on commercial hits to get bookings. Nevertheless, the group persevered through hard times and heavy debts, and finally recorded their first LP, **Strange Streets**, which quickly became popular on progressive FM radio.

On the group pre-Christmas release, **Out There Tonight**, **Garfield French** composes and sings lead on all the songs. The ballad-like chansons are somewhat reminiscent of Valdy or Chris de Burgh, yet maintain a more progressive leaning than the compositions of those artists.

The title cut, which opens the record and the following song, "All Alone Again" are the best on side one. On the flip side can be found the Rainy Day Gene Kelly shimmy called "Mississippi Jimmie". The last number "Private Affair" exemplifies the combination of classical guitar with string ensemble and moog synthesizer, a blend which **Garfield**, one of the few progressive bands to come out of English Canada, wields so successfully.

Linda Dal Bello (MCA)

Youth, beauty, and talent are attributes not often found in one person. When an artist possesses all three, the results are bound to be explosive. Linda Dal Bello's debut album is the latest step in a career which

Coma: Prognosis Poor

by Gail Helmann

Nancy Greenley was young and healthy. That's why Dr. Wheeler was so surprised when she lapsed into a coma following a routine therapeutic abortion.

Mr. Murphy injured his knee playing "touch football" with the "guys". Dr. Wheeler didn't expect that the minor surgical repair would leave him too in a coma.

That's the way it was at the Boston Memorial Hospital. Seemingly no-risk patients were going into comas on the operating table, and no one seemed to care, except Susan Wheeler. **Coma**, adapted from the novel of the same name by Robin Cook, is the story of Susan's struggle to find the causes of the rash of fatal comas.

Dr. Susan Wheeler, played by Geneviève Bujold, runs into a few problems during the course of her investigation. She is harassed by the senior staff members of the Boston Memorial, disbelieved by her lover

and fellow resident Mark (Michael Douglas), and followed by a man in black. She doesn't give up easily, though.

In Cook's bestselling novel, the people, the action, and the intrigue of the big city hospital are somehow believable. Director Michael Crichton has reduced the high-intensity world of medicine depicted in the book to lengths of glossy corridors, herds of white clad doctors, and a smattering of rosy-cheeked, unusually cheery patients. Even the experimental dogs in the lab seem to be registered pedigrees.

Geneviève Bujold as Dr. Wheeler is adequate in a non-demanding role. She has that sort of spunky, attractive, but not overtly sexy look which must have made her desirable for the part of the young woman physician with a feminist conscience. Unfortunately her only opportunities to display her feminism comes during a debate with Mark over who should cook dinner. Still, our sympathy is often aroused



for the young woman trapped in the male-dominated world of medicine.

Michael Douglas plays Dr. Wheeler's boyfriend Mark, an up-and-coming resident on the hospital staff. A static and sketchy character, Mark doesn't project much emotion in his scenes with Susan Wheeler, making it hard to imagine a love relationship between the two.

Dr. Harris (Richard Widmark) is the chief of surgery at Boston Memorial Hospital, the figure of authority called upon to reprimand Susan Wheeler for her unauthorized investigation

of the coma-related deaths. Widmark must handle some awkward dialogue, mostly concerning his own anti-women-in-medicine attitude. This portrayal of the hypocritical doctor is, at best, shallow.

However, it's not the flatness of the characters in **Coma** which damages the movie most, since depth of character is certainly not a necessity in a suspense film, it is the flatness which results from an implausible plot, insipid dialogue, and lack of suspense, which makes this **Coma** fatal.

Out There Night



mini-orchestra"

started five years ago with her appearance on the TV series "Music Machine". Next came a regular spot on Bobby Vinton's show, giving her enough exposure to come out with an album of her own.

Dal Bello's music is in the Linda Ronstadt style — straight forward pop-rock — and she wrote all songs on this album. Only 18, Lisa appears to have a great career ahead of her.

Gato Barbieri — Ruby, Ruby (A&M)

Argentine-born, citizen of the world, Gato Barbieri and his

with emotion. "Midnight Tango" was written by Herb Alpert who also produced Ruby, Ruby and Barbieri's first recording *Calliente*.

The highly complex sound achieved in the studio seems a bit too polished, beyond the capabilities of an unenhanced saxophone. Purists may sneer at this adulteration, but listening to Barbieri, all this reviewer could manage was a sigh.

The Motors — 1 (Virgin)

No, the Motors are not from Detroit and no, they are not punks. The British quartet has unfortunately been typecast into the same heap as the likes of the Sex Pistols, Ramones, and co. In fact, the Motors are a sophisticated rock and roll band, who want to bring back the sounds of frantic British rock in its heyday. "Dancing the Night Away" and "Cold Love", the group's heavies, are prime cuts reminiscent of the early Stones and Rod Stewart.

The Motors have got the right goods for anyone who can't decide between the punk assault and the synthesizer overkill.

War — Galaxy (MCA)

A switch of record companies (from United Artists to MCA) marks a change in War's music. The "Cisco Kid" and "Why Can't We Be Friends?" period of a few years back has been replaced by a considerably more progressive format. The group which gave us numerous hit singles and rebellious lyrics has been left behind, judging from Galaxy's solemn presentation. The



Gato Barbieri

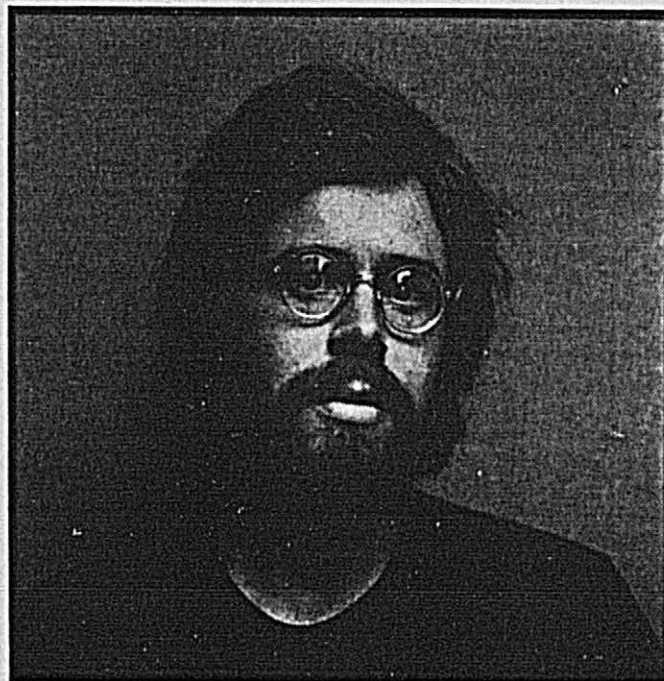
magic sax have penetrated many a young heart with Latin music.

Composer of the score for *Last Tango in Paris*, Barbieri continues in his classic style in *Ruby, Ruby*. With the title song leading off the album, followed by interpretations of Marvin Gaye and Stevie Wonder, side one leaves the listener reeling

album is a fine collection of five love songs, each with a distinct musical direction.

In this age of overwhelming commercialism, when even the purest of rock stars is churning out catchy pop tunes, it's refreshing to hear a band which has taken an alternate route. War, on their new album *Galaxy*, is such a band.

Success Will Not Spoil Bruce Cockburn



(or his laundry)

by Mike Geisterfer

Thursday is not usually wash day for me, but, being down to my last pair of socks, I reluctantly gathered up my soiled clothes and trudged to the nearest laundromat. A long-haired, shaggy-faced dog greeted me as I walked into the Milton Street 'Washeteria'. He had an air of solemn reverence, and seemed somewhat perturbed at my paternal pat on the head.

As I unloaded my laundry, the dog's owner returned and repeated the ritual in the machine next to mine. With wire-rimmed glasses, sandy-blond hair, his easy manners were reflected by his appearance. Though wearing brown cords and waist-length leather jacket, his tastes were nevertheless refined.

A rather plump, middle-aged woman, clutching two bags of laundry and a package of cigarettes entered from the cold and puffed to the back of the laundromat. Discarding her

mass of clothes she walked up to the young man and commented on the beauty of his dog. They were soon engrossed in a vibrant and colourful conversation, ranging from pet care to puppies, to the Montreal snow-clean-up. Spontaneity and mirth emanated from the shaggy dog's owner, as he recounted past and present memories with the woman. She was, in turn, entranced by his kind and genuine charm.

That night the same young man, clad in the same brown cords, walked onto the stage of Theatre St. Denis, and proceeded to share that casual charm with over two thousand music-lovers. Canadian folk-singer Bruce Cockburn, winner of the Juno Award in 1976, was, needless to say, enthusiastically received by the principally francophone audience.

Thursday night's performance was not devoid of colour. Cockburn's quiet humour mingled with the rich vibrancy of his

classical instrumentals, to fiddle tunes and country stomps.

With Dave Clarke on lead guitar, Schlee on flute, recorder and spoons, and Kevin Clarke on rhythm guitar, the trio blend their voices with practiced ease, harmonizing effortlessly on a wistful ballad or belting out a raucous chorus of "Dead Skunk" with the audience enthusiastically joining in.

Onetime street singers and coffee house veterans, they are not only polished performers, but also excellent entertainers. Whether gliding smoothly from

music, resulting in a relaxed and "homey" atmosphere. He at one point urged his audience to "listen very closely to each word of the next song — each is very important." He then launched into the raunchy satire, "The Blues Got The World By The Balls." Any fear that Cockburn may have had about communication quickly faded amidst the ripples of laughter in the audience.

For Cockburn, Thursday night's concert was one of the last of a Quebec-oriented tour. Though he initially seemed ill-at-ease from his inability to communicate fluently in French, what he lacked verbally was compensated in musical overtones.

As the evening progressed, Cockburn displayed greater freedom in talking directly with his audience. He explained the intricacies of guitar-tuning, asserting that an ill-tuned guitar is a musical nightmare. To prove his point Cockburn played the instrumental solo, "Foxglove", out of tune. A cacophony of conflicting sharps and flats, discordant arpeggios, and mirth filled the auditorium.

His next song was interrupted by a loss of memory. "I talk too much," Cockburn lamented, but for the audience, nothing was lost. His mastery of the guitar combined with introspective lyrics make Cockburn much more than a commercial singer. He is an artist, a master in his field, genuinely concerned with the quality of his work.

When he received a double encore, Cockburn returned the second time, an open smile lighting his face, and humbly insisted, "Vous êtes très, très gentil."

Though highly successful as a top Canadian performer, Cockburn has maintained a low-profile. Unlike the majority of commercial singers and composers, Cockburn's songs are not composed to suit the audience. He is not searching for universal recognition, nor is he sent reeling by the corrupting power of success. Cockburn is steady. His audience is devoted and steadfast.

a soft renaissance piece to a jazz tune, or performing one of Dave's traditional fiddle tunes on guitar (with Helga playing some mean spoons), the group are completely relaxed on stage, exchanging good-natured insults with each other, and establishing an easy rapport with the audience.

So, for an evening of great entertainment at a cheap price, get down to the Yellow Door next week.

(The Yellow Door Coffee House is located at 3625 Aylmer. Door opens at 8:30 pm; the first set starts at 9:30 pm.)

Behind the Door

by Kathy McCuaig

Midterm papers beginning to frazzle you? Take some time off next Monday, Tuesday or Wednesday night (February 20th to 22nd) and wander down to the Yellow Door Coffee House. Relax around a table, eat some freshly baked cake, and listen to Dave Clarke, Helga Schlee and Kevin Clarke—three versatile musicians who perform everything from ragtime to

classical instrumentals, to fiddle tunes and country stomps.

With Dave Clarke on lead guitar, Schlee on flute, recorder and spoons, and Kevin Clarke on rhythm guitar, the trio blend their voices with practiced ease, harmonizing effortlessly on a wistful ballad or belting out a raucous chorus of "Dead Skunk" with the audience enthusiastically joining in.

Onetime street singers and coffee house veterans, they are not only polished performers, but also excellent entertainers. Whether gliding smoothly from

Education vs. Experience

Robertson Davies was born in Thamesford, Ontario, in 1913, and educated at Queen's University and Balliol College, Oxford. He worked for many years as a journalist on various newspapers in Canada, and is currently Professor of English at the University of Toronto and Master of Massey College. He has published 27 books including plays, fiction, and literary criticism, and has been awarded the Stephen Leacock Medal for humour, the Lorne Pierce Medal for literature, and the Governor General's Award for fiction. He was made a Fellow of Canada in 1972. His best-known works include the "Deptford Trilogy" (Fifth Business, The Manticore, and World of Wonders), the plays *Leaven of Malice* and *Hunting Stuart*, and several satirical works under the pseudonym of Samuel Marchbanks.

by Michael Cameron

Last Monday night, the eminent Canadian novelist, playwright, and man-of-letters, Robertson Davies, gave the 1978 Lahey Lecture at Concordia University. His topic, entitled "The Delusion of Literacy", was presented in the F.C. Smith Auditorium on the Loyola

student who has been intellectually enlarged by his studies.

Davies, with the white beard and arched eyebrows that have given him the reputation of resembling the magician characters in his famous *Deptford Trilogy*, began his lecture with a brief historical resume of the transition toward English as a respectable area of study in universities in the early nineteenth century. The status of English literature rose as that of classics fell, he said, since an education in Greek and Latin was at that time only available to a minority of students. Early advocates of English as a serious discipline, such as Walter Raleigh in England and G.L. Kittredge in the U.S., convinced the authorities that it was possible to attain the ability

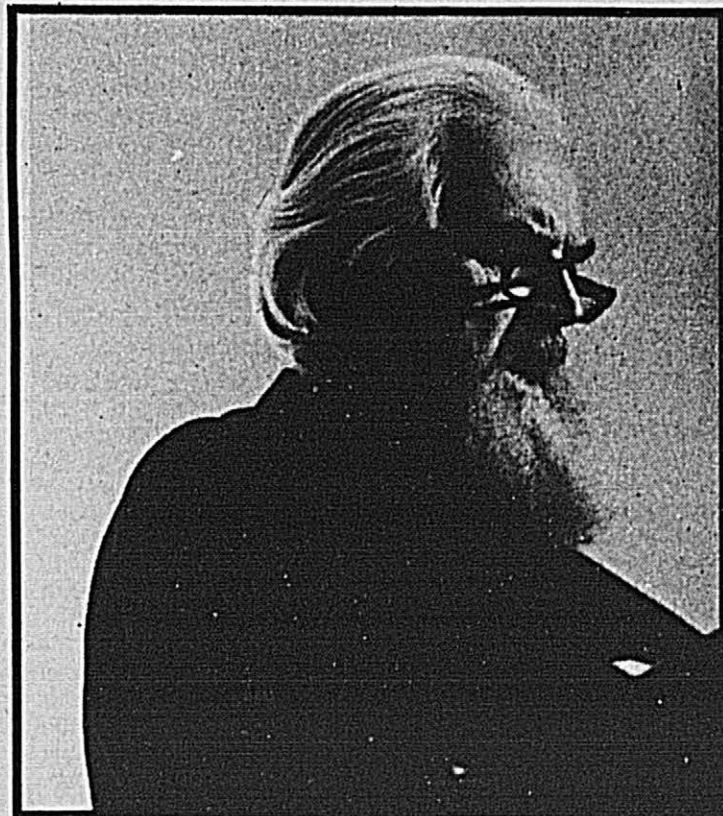
At the end of his lecture, Davies outlined a "plan" that he believed could counter the current sway of misguided literacy. First he suggested the study of grammar be reformed: the study of rhetoric should be reintroduced to promote logical writing and thinking. Poetry should be read aloud; he contended that without musicality, poetry is mere patterned prose. Davies would like to see a greater emphasis on philology in English studies, in particular an increase in Anglo-Saxon and Middle English. The study of the Bible and Shakespeare, two of the cornerstones of modern English, concluded Davies, are also unjustifiably neglected.

Graduate studies today are overpopulated by underaged students, Davies maintained. He would like to see the average age of a graduate student at somewhere around 35 years old. Too much reading is expected from present-day students, so in the ten-year interim between a first degree and graduate studies, Davies suggested the student could read widely and slowly whatever he likes while experiencing "real life" in the way of family, travel, and social relationships. When this is done, the student will be changed himself and can then attempt to change his society.

Davies' lecture was provocative, amusing, and offered surprisingly radical suggestions on education from a man who is generally considered one of Canada's literary establishment. Refreshingly on the side of the student, the talk seemed to cause much discomfort to many of the professorial listeners attending. At one point, Davies even accused many current educators as being "lazy and afraid of life outside the universities", drawing cheers from some of the younger people present. Although Davies is certainly not a product of the Television Age, and probably has little patience for the anxieties faced by post-nuclear adolescents today, he did offer many practical and useful suggestions for improving present-day educational practices in English, suggestions based on a lifetime of wide and judicious experience.

to write and think clearly by studying writers from one's own mother tongue.

At present, Davies went on, the system has developed problems. Too many students attempt scholarship before they are teachers or even adults, he said. Young "BAs" have no experience in life, and too much factual knowledge too soon. Hence, they make poor teachers. To have lived properly, said Davies, one must have loved someone, made enemies, had first-hand encounters with death, and perhaps raised children. He opposed George Steiner's view of modern life as a chaotic wilderness, as well as many contemporaries' "trendy despair", and stressed that our existence also includes "happiness, rebirth, and self-realization". In his address, Davies countered much of what passes as wisdom today by emphasizing the positive side of the human spirit as well as the negative.



Robertson Davies on many current educators: "[They are] lazy and afraid of life outside the universities."

Campus and was attended by about 300 listeners.

Dr. Davies' main theme in his address was that many of today's academics in English literature are not as "literate" as their credentials would suppose. Davies defines "literate" as including (1) a knowledge of not only the "best" in literature, such as the "Classics", but also minor literature, and even so-called "trash" at times. He supported this by saying that literacy should be a form of artistic knowledge that (2) includes all aspects of life, including the ugly and shoddy. Finally, (3) Davies, quoting Joseph Campbell, contended that literacy should give a "sense of existence, and not just an assurance of meaning" as its goal. By this statement, Davies was able to support his major proposal that a strictly "classical" education in English literature is simply not enough to produce the com-



photo: Ian Westbury

A *Man of Mode*: Janice Lingley as Mrs. Lovell, Greg Ernst as Sir Fopling Flutter, and Bernadette Joudry as Bellinda.

18th Century Amours

The *Man of Mode*
by Sir George Etherege
Directed by Gerry Gross
presented by the Concordia University
Department of Performing Arts
At the D.B. Clarke Theatre, 1544 de
Maisonrouge
through February 18
students \$1.00

by Gigi Rosenberg

The *Man of Mode* written by Sir George Etherege takes place in London around the turn of the 18th century. The main character is Mr. Dorimant and the story concerns itself with his various entanglements with several of the ladies in his social sphere.

The production starts sluggishly—entrances and exits seemingly without purpose or direction. And although by Act III the pace has quickened, the actors have lost the interest of their audience long before, for the performance seems to lack the spark and spontaneity so essential to any dramatic presentation.

As the play unfolded, the actors became more and more confident in their respective roles. Their British accents, though a bit shaky at times, were the most part fairly credible. The performers' stage business and 18th century mannerisms were in all scenes excellent and added credibility to the historical setting. It is not apparent in the performance, however, that the actors have any real understanding of the poetry they are reciting. Words are often blurred together and a good deal of meaning is lost in lines memor-

ized but never fully comprehended.

Stephen Mendel, as Mr. Dorimant, is energetic and performs with real flare. The actresses who portrayed Mr. Dorimant's many lady friends also gave outstanding performances, among them, Heather Rosen as Emilia, Bernadette Joudry as Bellinda, and Nancy Irena Wood as Harriet.

Concordia University's Douglass Burns Clarke Theatre is a fully-equipped professional facility, including excellent lighting and sound equipment. Director Gerry Gross chose to be a bit experimental with the scenery of this production; stage sets were sparse and lighting effects formed the backdrops. The costumes, on the other hand, were lavish and each character had an extravagant wardrobe. Scene after scene provided the audience with visual treats of lace, ruffles and velvet. However, the splendid costumes, designed by Terry Ann Gaub, seemed incongruous with the bare, cold stage sets.

Concordia's Fine Arts Department has taken an extremely difficult and challenging piece, and they must be commended for their wholehearted attempt to perform this comedy. Because this reviewer had no choice but to base this review on a preview performance, it is quite probable that the production of *The Man of Mode* has been considerably polished by subsequent performance.

INTERSECTION Cheating the Mime

by Ted Mason

The Chameleon Theater on the Loyola campus was the scene (Feb. 9-12) for *Intersection*: a collective mime creation, staged by the Loyola Division of Performing Arts.

Although the Loyola Theater Department has been noted for its quality productions, this facsimile of mime theatre was somewhat less than inspiring.

Under the direction of Ralph Allison, the troupe's creation bore little resemblance to classic mime. With faces bare of the white greasepaint characteristic

of pantomimists, the cast entered like a barroom brawlers. The din continued sporadically throughout the performance. Adding to the Crash/bang atmosphere were two speakers blasting music from behind the audience.

The clear, concise movement on the part of the actors, also associated with mime, were sadly lacking from the Loyola performers. The uniformity of their imprecision, however, reflects more on the director than the individual actors.

The intensity of mime theater flows from the audience's ability to imagine for itself; to hear the actor without having him speak. This requires discipline on the part of the actor, and concentration by the audience. At Loyola, director and cast succeeded in shattering both.

If a theater group attempts to mount a new innovative production, it should be billed as such. *Intersection* was but a flawed version of a well-defined art form.

Julius Schmid would like to give you some straight talk about condoms, rubbers, sheaths, safes, French letters, storkstoppers.

All of the above are other names for prophylactics. One of the oldest and most effective means of birth control known and the most popular form used by males. Apart from birth control, use of the prophylactic is the only method officially recognized and accepted as an aid in the prevention of transmission of venereal disease.

Skin Prophylactics.

Skin prophylactics made from the membranes of lambs were introduced in England as early as the eighteenth century. Colloquially known as "armour"; used by Cassanova, and mentioned in classic literature by Richard Boswell in his "London Journal" (where we read of his misfortune from not using one), they continue to be used and increase in popularity to this very day.



Because they are made from natural membranes, "skins" are just about the best conductors of body warmth money can buy and therefore their effect on sensation and feeling is almost insignificant.

Rubber Prophylactics

The development of the latex rubber process in the twentieth century made it possible to produce strong rubber prophylactics of exquisite thinness, with an elastic ring at the open end to keep the prophylactic from slipping off the erect penis. Now these latex rubber prophylactics are available in a variety of shapes and colours, either plain-ended, or tipped with a "teat" or "reservoir end" to receive and hold ejaculated semen.

Lubrication

And thanks to modern chemistry, several new non-reactive lubricants have been developed so that prophylactics are available in either non-lubricated or lubricated forms. The lubricated form is generally regarded as providing improved sensitivity, as is, incidentally, the NuForm® Sensi-Shape. For your added convenience, all prophylactics are pre-rolled and ready-to-use.

Some Helpful Hints

The effectiveness of a prophylactic, whether for birth control or to help prevent venereal disease, is dependent in large

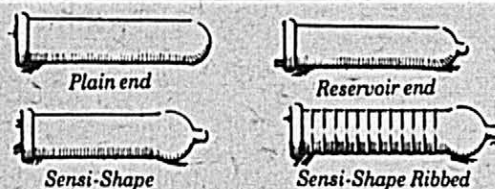
measure upon the way in which it is used and disposed of. Here are a few simple suggestions that you may find helpful.

Packaging

First of all, there's the matter of packaging. Skin prophylactics are now packaged premoistened in sealed aluminum foil pouches to keep them fresh, dependable and ready for use. Latex rubber prophylactics are usually packaged in sealed plasticized paper pouches or aluminum foil.

All of these prophylactics, at least those marketed by reputable firms, are tested electronically and by other methods to make sure they are free of defects. Prophylactics are handled very carefully during the packaging operation to make sure they are not damaged in any way.

Prophylactic Shapes



Storage and Handling

It is equally important that you store and handle them carefully after you buy them, if you expect best results and dependability. For example, don't carry them around in your wallet in your back pocket and sit on them from time to time. This can damage them and make them worthless. Next is the matter of opening the package. It's best to tear the paper or foil along one edge so that the simple act of tearing doesn't cause a pinhole. And of course, one should be particularly careful of sharp fingernails whenever handling the prophylactic.

Putting Them On

The condom, or prophylactic, should be put on before there is any contact between the penis and the vaginal area. This is important, as it is possible for small amounts of semen to escape from the penis even before orgasm.

Unroll the prophylactic gently onto the erect penis, leaving about a half of an inch projecting beyond the tip of the penis to receive the male fluid (semen). This is more easily judged with those prophylactics that have a reservoir end. The space left at the end or the reservoir, should be squeezed while unrolling, so that air is not trapped in the closed end.

As mentioned earlier, you may wish to apply a suitable lubricant either to the vaginal entrance or to the outside surface of the prophylactic, or both, to make entry easier and to lessen any risk of the prophylactic tearing.



Taking Them Off

When sexual relations are completed, withdraw the penis while the erection is still present, holding the rim of the prophylactic until withdrawal is complete, so as to stop any escape of semen from the prophylactic as well as to stop it from slipping off. Remove the prophylactic and, as an added precaution, use soap and water to wash the hands, penis and surrounding area and also the vaginal area to help destroy any traces of sperm or germs.

And now for a commercial.

As you've read this far you're probably asking yourself who makes the most popular brands of prophylactics in Canada?

The answer to that is Julius Schmid. And we'd like to take this opportunity to introduce you to six of the best brands of prophylactics that money can buy. They're all made by Julius Schmid. They're all electronically tested to assure dependability and quality. And you can only buy them in drug stores.

RAMSES Regular (Non-Lubricated) & Sensitol (Lubricated). A tissue thin rubber sheath of amazing strength. Smooth as silk, light as gossamer, almost imperceptible in use. Rolled, ready-to-use.

FOUREX "Non-Slip" Skins—distinctly different from rubber, these natural membranes from the lamb are specially processed to retain their fine natural texture, softness and durability. Lubricated and rolled for added convenience.

SHEIK Sensi-Shape (Lubricated) & Regular (Non-Lubricated). The popular priced, high quality reservoir end rubber prophylactic. Rolled, ready-to-use.

NuForm Sensi-Shape (Lubricated) & Sensi-Shape (Non-Lubricated). The "better for both" new, scientifically developed shape that provides greater sensitivity and more feeling for both partners. Comes in "passionate pink." Rolled, ready-to-use.

EXCITA Gently ribbed and sensi-shaped to provide "extra pleasure for both partners." Sensitol Lubricated for added sensitivity. Also in "passionate pink." Rolled, ready-to-use.

Fiesta Reservoir end prophylactics in an assortment of colours. Sensitol lubricated for added sensitivity. Rolled, ready-to-use.

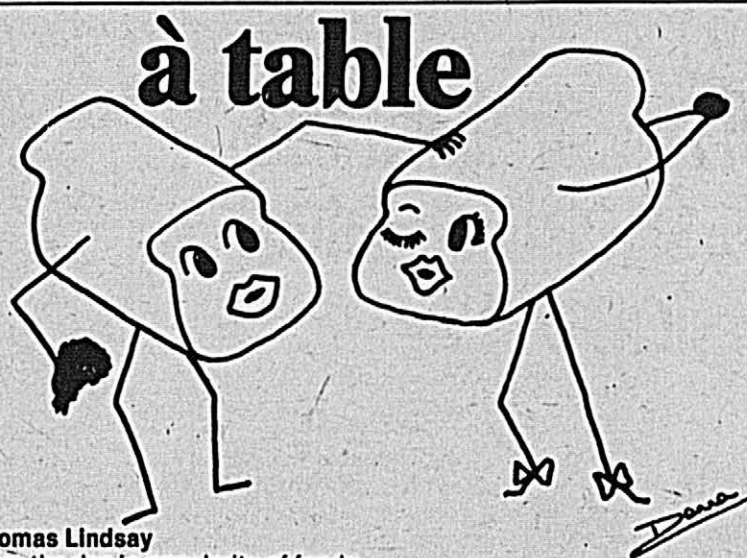
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by Thomas Lindsay

Since the rise in popularity of foods without additives, many people have begun to make their own bread. But many are still afraid to make bread, because of the unpredictability of using yeast. Have no fear; here is bread making in one easy lesson. No one can guarantee perfect results first time, but after a few attempts most people are able to master the art of breadmaking.

This recipe is taken from *The Great Cook's Guide to Bread:*
Oatmeal Currant Bread

2 cups rolled oats
½ cup dark molasses
2 teaspoons of salt
2 tablespoons shortening
1 cup boiling water
1 package of active dry yeast (or 1

tablespoon of bulk yeast)
¼ cup warm water (110-115 F)
3 / 4 cup milk, scalded and cooled to lukewarm (if you use powdered milk there is no need to scald it)
5 cups flour (approximately)
1 cup currants, rinsed and well drained.

1. Measure the oats, molasses, salt and shortening into a bowl. Pour the boiling water into the bowl and stir to mix. Let the mixture stand until lukewarm (app. 1 hour).

2. Soften the yeast in the warm water, and stir it into the lukewarm milk. Add this mixture to the oats mixture. Note that the temperature of the water is very important to the yeast. If the water is too hot, the yeast will be killed and the bread won't rise. It is always better to have the water a bit cooler than too hot.
3. Work half of the flour into the mixture with a wooden spoon. Mix thoroughly, then slowly add the rest of the flour until the dough becomes difficult to stir, then use your hands to mix in the remaining dough.

4. Coat a board or pastry cloth with a thin layer of flour, then remove the dough from the bowl, and put it on the board. Dust your hands lightly with flour, then work (knead) the dough as

follows: push the heels of your palms downward and away from you. Next, fold the far end of the dough back towards you, giving it a quarter turn. Repeat this procedure for five to ten minutes, or until the dough is no longer sticky. (Add small amounts of flour to the board and to your hands, if the dough becomes too sticky to knead.) When almost finished kneading, work in the currants.

5. When the dough is smooth and elastic, shape it into a ball and place it in a greased bowl, turning it around to coat all sides. Cover the dough with a damp towel and let it rise in a warm place until doubled in bulk, about 1 ½ hours. (To test whether the bread has risen enough, put your finger in the dough. If an indentation remains, the bread has risen enough.)

6. Punch the dough down gently with a fist. Divide the dough in half, and place it in greased bread pans about 8 ¼" x 4 ¼". Let the dough rise again until doubled in bulk, about one hour.

7. Preheat oven to 375°F.

8. Bake loaves for approximately 45 minutes.

Note: Whole wheat flour may be substituted for all or part of white flour.

here, there, and anywhere

FILM

*McGill Film Society (3480 McTavish, 392-8943)

Thu, Feb 16: *Dodes Ka-den*, d: Akira Kurosawa. 7:00 & 9:30 pm FDA Auditorium .75 admission

Fri, Feb 17: *The Front*, d: Martin Ritt. 7:00 & 9:30 pm Leacock 132 \$1.00 admission

*Seville Festival (2155 Ste Catherine, 932-1139) \$1.99 admission

Thu, Feb 17: 7:15 (1972 Italy) *Last Tango in Paris* d: Bernardo Bertolucci 9:30 (1973 USA) *The Long Good-bye* d: Robert Altman

Fri, Feb 17: 7:15 (1966 France) *King of Hearts* d: Philippe de Brocca 9:15 (1971 USA) *Valentino* d: Ken Russell ... 12:00 *Gimme Shelter*

Sat, Feb 18: 5:00 (1977 USA) *Slapshot* d: George Roy Hill 7:15 *King of Hearts* d: Philippe de Brocca 9:15 *Valentino* (1977 USA) d: Ken Russell midnight *The Rocky Horror Picture Show* (1975 GB) d: Jim Sharman

Sun, Feb 19: 5:00 *King of Hearts* (1966 France) d: Philippe de Brocca 7:00 *Valentino* d: Ken Russell 9:30 *The Rocky Horror Picture Show*

Mon, Feb 20: 7:15 *Citizen Kane* (1941 USA) d: Orson Welles 9:30 *Providence* (1976 France) d: Alain Resnais

Tue, Feb 21: 7:30 *In Celebration* (1973 GB) d: Lindsay Anderson 9:30 *Providence* d: Alain Resnais

Wed, Feb 22: 7:15 *3 Women* (1977 USA) d: Robert Altman ... 9:30 *Take The Money and Run* (1963 USA) d: Woody Allen

*Cinema Five (5560 Sherbrooke W, 489-5559) admission \$1.75 per film

Thu, Feb 16: 7 pm *Black and White in Colour* 7:15 *Portrait of the Artist as a Young Man* 9:15 *New York, New York* 9:45 *Nights of Cabiria*

Fri, Feb 17: 7 pm *Love and Death* 7:15 *Black and White in Colour* 9:15 *New York, New York* 9:45 *A Clockwork Orange* mid *Gimme Shelter*

Sat, Feb 18: 7 pm *Nashville* 7:15 *Taxi Driver* 9:15 *Swept Away* 9:45 *Face to Face* ... mid *Magical Mystery Tour*

Sun, Feb 19: 4 pm *Race for Your Life Charlie Brown* 7 pm *The Conformist* 7:15 *Black and White in Colour* 9:15 *New York, New York* 9:45 *Love and Death*

Mon, Feb 20: 7 pm *Seven Samurai* 7:15 *Mean Streets* 9:15 *Slapshot* ... 9:45 *MacArthur*

Tue, Feb 21: 7pm *The Deep* 7:15 *Slapshot* 9:15 *Patton* 9:45 *Straw Dogs*

Wed, Feb 22: 7 pm *The Deep* 7:15 *MacArthur* 9:15 *Some Like It Hot* 9:45 *Young Frankenstein*

THEATRE

*Place des Arts, Théâtre Maisonneuve (842-2141)

Feb, 17-18: Jean Lapointe, 6:30 & 10:00

Feb, 19: Jean Lapointe, 5:00 & 8:30

*Place des Arts, Théâtre Port-Royal (842-2141)

Feb 14-19: Des Frites, Des Frites, Des Frites, by Arnold Wesker. Tues to Sun, 8:30 pm, \$3.00 to \$6.75

*Le Théâtre du Nouveau Monde (84 Ste Catherine St O., 681-0563)

La Cruche Cassée, through to March 4

*Le Théâtre du Rideau Vert (4664 St Denis, 844-1793)

Candida by George Bernard Shaw, through to March 11

*Centaur Theatre (453 St François-Xavier, 288-1229)

Toronto, by David Fennario, dir by Eric Steiner, to Mar 12; Tues to Sat 8 pm, Sun 2 and 7 pm; students—\$2.75 to \$3.50

*Saidye Bronfman Theatre (51-

70 Côte Ste-Catherine, 739-7944)

Liam Liar, by Hugh Leonard, dir by Sean Mulcahy, to Feb 19; Mon to Thur and Sat 8:30 pm, Sun 7:30; \$5 to \$6.50

*The Dome Theatre (3990 Notre Dame O, 932-4404)

The Lower Depths, by Maxim Gorky, dir by Doug Buchanan, presented by third year students of the Dawson Drama Department. Feb 21 to Feb 26, 8:30; matinée Sun 26, 2:30; students \$1.00

MUSIC

*Rising Sun (286 Ste Catherine St West, 861-0657 / 486-9889)

Feb 14-19: Cecil Taylor

Feb 21-26: Sunnyland Slim

*Café Campus (3315 Queen Mary Road, 735-1259)

Feb 20: Eberhard Weber and Colours, admission \$5.00

*Yellow Door Coffee House (3625 Aylmer, 392-4947)

Feb 16-18 Chris Rawlings

Feb 20-22: Dave Clarke, Helga Schlee & Kevin Clarke

*Rose's Cantina (rue Principale, Morin Heights)

Feb 17-18: Bug Alley Band

*Goethe Institut, (Place Bonaventure, 866-1081)

Feb 16: Andres-Gilles Duchemin and Mario Duchemin, flute and piano. 8:30, free

*Montreal Museum of Fine Arts, (Maxwell Cummings Auditorium, 482-4816)

Feb 16: Leo Brouwer, Cuban guitarist composer. 8:30

*John Abbott College (Ste Anne-de-Bellevue)

Feb 17: Bruce Cockburn, 8:00 pm

*Salle Claude Champagne (200 Vincent D'Indy, 285-2690)

Feb 17: The McGill Percussion Ensemble, tickets available free at La Maison de Radio-Canada (1400 Dorchester East)

*The Forum Concert Bowl

Feb 17: Santana, with Santa Esmerelda, 8:00 pm

Around Herby's

by Ann Brocklehurst

Fed up with the campus scene and not quite up to the glitter of the downtown discos, yet still wanting a night out, a friend and I decided to investigate a local bar-disco last weekend. We headed for Herby's at 5471 Sherbrooke St. W., just east of Girouard in N.D.G. While Herby's looks like a converted dry cleaner's from the outside, its interior is unquestionably 1976 tacky disco—two large purple-lit rooms. One contains the live entertainment, a dance floor and seating space, while the other houses the bar and provides additional seating space.

Since we arrived fashionably late the better tables were all taken and we found ourselves at a table the size of a postage stamp sandwiched between two rather unsavory-looking groups of characters. As soon as we were seated, though, a friendly and informally clad young waitress arrived to take our orders. We had a beer at \$1.25 and a gin and tonic at \$2.25. The drinks arrived promptly but the peace of our first few sips was abruptly

shattered with the return of the band, a low grade country rock group calling themselves *The Dudes*. While we could excuse the group's rather limited repertoire we could not forgive the loudness with which they displayed their lack of talent (especially since it prevented us from catching crucial parts of a story we were eavesdropping on) to drown our sorrows we ordered a second round of drinks, a tom collins at \$3.50 and a rum and coke at \$2.25.

By the time our drinks arrived the dance floor was really hopping. We had to settle for watching the action from the sidelines, though, since my friend was nursing a dislocated toe. Several would-be Dolly Partons were boogying until their wigs shook and under-18s and over-40s were everywhere. We also noticed an abundance of people whose sex was questionable. Depressed by the seediness of our surroundings we ordered two Singapore Slings at \$3.50 each to cheer us up and when they arrived "raised our spirits" with a toast to the Bee Gees, healthy living and white wine. Then we drank up and departed.

On a scale of zero to ten we would rate Herby's 3.5.

ART

*Sir George Williams Art Galleries (1455 de Maisonneuve boul. West, 879-5917)

To Feb. 28: Michael Thompson—paintings and Drawings, in Gallery 2

*Optica Centre for Contemporary Art (451 St François-Xavier, 288-2419)

Until Mar 10: Kelly Morgan, Travaux en Acier

*Montreal Museum of Fine Arts (3400 avenue du Musée, 285-1600)

Allan Harrison, "The Unrecognized Painter"—a retrospective exhibition, till Feb 19

Alfred Stevens: Nineteenth Century Belgium Painter, till March 19

Frantisek Kupka (1871-1957): prints and drawings exhibition including the gouache "Steel Drinks", till March 5

*Edifice Alliance Mutuelle-Vie (680 Sherbrooke St West, Gallery A)

Carl Daoust: Montreal artist, twenty ink drawings, until Feb 17

*McCord Museum (690 Sherbrooke St West, 392-4778)

Mount Royal, Montreal: photographs, drawings—1556-1977 through Mar 6

Dance...

continued from page four

ments, and they fit in beautifully with the score. Despite a thoroughly modern dance training in both Montreal and New York, Sari considers that Fred Astaire and Charlie Chaplin have had a marked influence upon the way she approaches dance. "They're brilliant, and they have a sense of their own," says Sari, whose own choreography seems to possess these qualities.

Finally, the range of modern dance seems to be so expansive as to include even non-dancers. Two drama students at the Université du Québec à Montreal, Luana Santini and Michel Lamothe, perform in a work entitled "Caemos", choreographed by their teacher, Françoise Riopelle. Ms. Riopelle, who, incidentally, was one of the pioneers of modern dance in Montreal, told me that this work is about obsessions. "It was inspired by the psychological situation, with each performer involved in themselves." For most of the work, Santini paces the



stage in a triangular pattern, while Lamothe walks in square formations. Each stares directly ahead, never acknowledging the other's presence. "The work is highly structured but there is a bit of freedom within it for the two performers," continues Ms. Riopelle. "The freedom comes in that the performers can work up to a certain level of emotion, strength, energy and sound, stimulated by the rhythm of their bare feet on the floor." Although Ms. Riopelle says this is the first time that she has not employed a score as such, the pounding of the bare feet on the floor proves highly effective, particularly when it works itself up to a frenetic pace.

In general, Ms. Riopelle's approach to modern dance has been diverse. In 1963 she choreographed a work for TV entitled "Available Forms", which she still considers the most interesting work she's done. She also directed Stravinsky's "L'Histoire du Soldat" and had it staged in a park, but found that rather than increasing choreographic possibilities, the grass surface limited

the dancers' movements. Yet, she does not voice a preference for any one of the media, saying only that they are "very different."

Whatever the critical reaction to this Evening of Contemporary Dance will be, hopefully more such evenings will be organized in the future. They are showcases for established as well as up-and-coming talent, and benefit performers and audiences alike.

The Producers

Chris Pomiecko
Gigi von Rosenberg
Harvey Kader
Bruce Stark
Gail Heimann

Marcie Plotnik



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These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$8.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organizations).

PERSONAL

Problem? Feel you need to rap with a rabbit? Call Israel Hausman: 341-3580.

Gestalt Group forming on Mondays. Gestalt Counselling Center of Montreal. Focus on Awareness and Contacting. Gestalt methodology outlined. Call Mondays and Tuesdays, between 8:00 pm and 10:00 pm. 282-9237.

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Female model available for artist or photographer. Call Jo-Anne 842-7388.

Gay women of McGill are invited to a pot-luck dinner this Sunday Feb. 19. For location and info call Women's Union 392-8920 or Androgyny Bookshop 866-2131 or Gayline 931-8668, 931-5330.

LOST

Yamaha flute. Taken from S.B.B. Basement Cafeteria, Thursday, Feb. 9th. Reward offered for its return to Susan. 481-8215.

Beige leather wallet in S.B.B. library 2 weeks ago. Designed motif. I.D. cards in the name M. Del Maestro. If found, call Marisa, 323-0433, after 7 pm.

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Head Hunters	4	3	1	0
Aces	4	2	2	0
Yoshi's Raiders	4	1	3	1
Engineering 3	4	1	3	1
Engineering 2	3	1	2	0
Stokers	5	0	5	0

Division 2

	G	W	L	DEF
Ethnikos	3	3	0	0
Talbotians	3	2	1	0
Flying Circuits	3	2	1	0
Sliding Hernias	4	2	2	0
Commerce 1	3	1	2	0
Architecture	3	1	2	0
Commerce 2	3	0	3	0

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	G	W	L	T	GF	GA	PTS
Shadows	3	3	0	0	15	1	6
Conquistadors	4	3	1	0	21	10	6
Red Hornets	3	2	1	0	13	8	4
Plumbers	3	3	0	0	5	16	0
Plumbers	3	0	3	0	3	23	0
Chem. Eng.	3	0	3	0	3	23	0

Division 2

	G	W	L	T	GF	GA	PTS
Iranian People	3	2	0	1	11	4	5
M.C.S.S.	3	2	1	0	6	7	4
Electronics	3	1	1	1	3	7	3
Civil '78	3	1	2	0	5	8	2

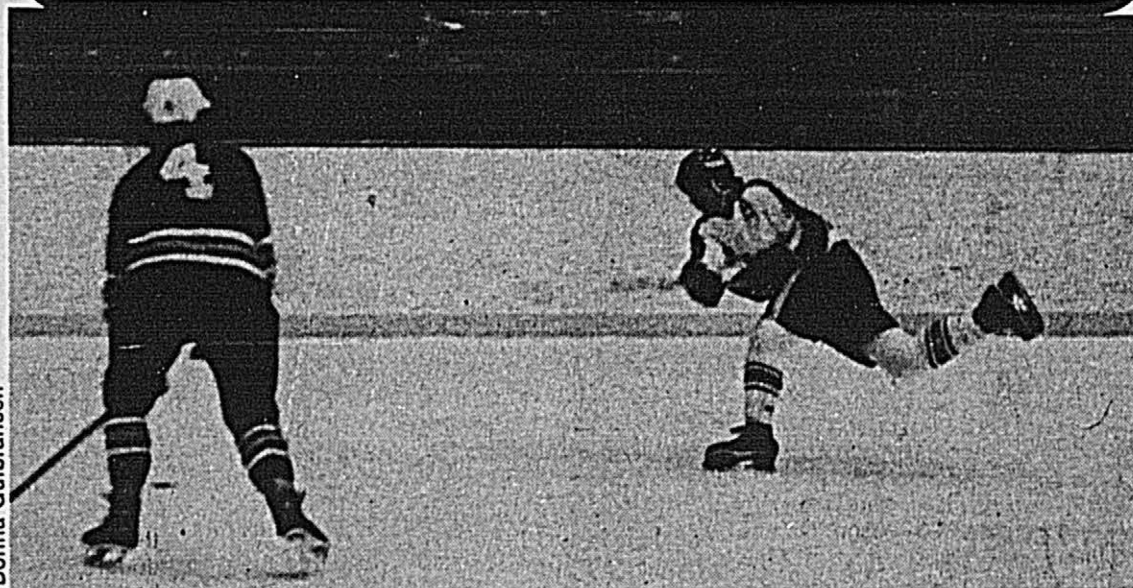
Division 3

	G	W	L	T	GF	GA	PTS
77th United	4	3	0	1	16	8	7
Souvlakia '78	3	2	0	1	9	7	5
Losers	3	1	2	0	11	8	2
Terrorists	3	1	2	0	6	9	2
Trojants	3	0	3	0	3	13	0

Division 4

	G	W	L	T	GF	GA	PTS
Panama Reds	3	3	0	0	18	0	6
Golgi Bodies	3	3	0	0	13	3	6
Flying Buttresses	3	1	2	0	6	9	2
Parker's Boys	4	1	3	0	4	11	2
Animals	3	0	3	0	1	19	0

Daily Sports



Donna Gulbransen

Jeff Taylor unleashes a slap shot as Galtier Jim Grady looks on.

McGill places third as:

Icemen bag finale 4-2

by Janet Dorla

Amidst a sprawl of bodies on the ice, the McGill Redmen defeated the Bishop's Galtiers last night by a score of 4-2.

The Redmen's offensive drive was sparked by the playmaking of John Swan. Swanee, who also scored a goal himself, set up Sam Colizza and Mike

Bradley for two picture goals in the second period.

The key point of the game, however, was when Redmen Ed Vlasic and Colizza were both in the penalty box. At that time, the Galtiers were leading 1-0. The Redmen were down two men for one minute and twenty seconds, but the penalty killing

efforts of Swan, Bill Anderson, and Dave Mendelssohn held off the Galtiers' attack.

It was a rather physical game. Captain Andy Falner was injured in the first period, and didn't return for the remainder of the game. Anderson also limped off the ice, but was able to finish the game.

Looking ahead to the playoffs, Swan said, "Considering the way we've gelled together in the last couple of games, I would say we've got the right mental attitude."

The playoffs begin Tuesday night against Trois Rivières. When asked whom he would rather face in the first round, Trois Rivières or Concordia, Redmen coach Herb Madill replied, "Our series is going to be a battle. I don't have preference as to whom I'd like to meet."

McGill 4 Bishop's 2
First period

No scoring

Second period

1. Bishop's: Korb (Knowles) 2:52
 2. McGill: Bradley (Swan, Taylor) 12:43
 3. McGill: Colizza (Swan) 16:37
- Third period
4. McGill: Bradley (unassisted) 8:11
 5. McGill: Swan (Vlasic, Mendelssohn) 8:25
 6. Bishop's: Douesnard (Marchuk, Herbert) 16:15

Lacrosse

Anyone interested in forming a field lacrosse club at McGill should contact Marsh at 931-3391 during the evenings. The possibility exists that such club could get off the ground some time this spring.

Letters to Daily Sports:

Ski team wants more coverage

To the Daily,

It has become increasingly evident that there (sic) is a definite conspiracy being waged against the McGill Ski Team. This nefarious plot is lead (sic) by the Daily Sports

Department, the Student Society and all the non-skiers at McGill.

We, the aggrieved (sic) members of this proud winning team, believe that it should be brought to your attention and to

the attention of the student body, that this year, the McGill Ski Team cleaned up in the men's division of the QUAA ski competition, after being also rans for the past few years. This year, in an awesome display of skiing (and drinking) skills, the men's team took first place from the Université de Laval. We believe that this deserves front page coverage by the Daily. We wonder why some intercollegiate teams that are not in first place are getting better coverage. We suppose that the Daily feels that winning isn't as important as Communist plots, that involve one or two radicals that have nothing to do whatsoever with McGill life except to give the editors a chance to spout some ideological rhetoric.

With 92 members on the Ski Team, we are not getting the press coverage that we deserve with respect to our athletic achievements (sic). We are number one, except in spelling.
McGill Ski Team 1978

The Editor replies: I am told by resident experts that there is a didactic contradiction in opposing winning and Communist plots. After all, "they" want to win in the end, don't "they"?

Seriously though, there is only one person responsible for the content of the Daily Sports section, the sports editor. As editor, I must admit that I find myself equally disinterested in Communist plots as in Ski Team social events. For instance, I do not care about the Ski Team's drinking exploits.

While I regret our minimal coverage of this year's Ski Team, Daily Sports will not shoulder the entire blame for this oversight. For the past few years, team members, under the name of Roget, have submitted articles to the Daily. This year, only two articles materialized, neither of which was particularly timely or interesting. While I am editor, the work of regular staff members will continue to take precedence over irregular contributions, especially when the latter contain inside jokes or meaningless cheap shots.

I stand by my offer to the Ski Team to publish any reasonably informative article with regard to its outstanding success during this past season. You are, after all, number one (if only in skiing).

Forget the front page and try for page six. I guarantee that your article will not be placed next to an item containing ideological rhetoric.

Richard C. Jablonski



Bob Bellini

Ted Savage of the McGill Ski Team takes a jump at the Université de Montréal. Savage and his teammates finished first in the QUAA this season.

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